

BOYS UNHAPPY WITH SCHOOL SET-UP

"Everything is wrong" with the drama department of the N. C. School of the Arts, says a visiting director and actor.

"The students do not have a solid groundwork in basic theater skills", said Barry Boys, who is teaching acting for six weeks and directing a workshop production of *Mr. Roberts*.

"The faculty simply is not sufficient. They are underpaid and overworked.

And the plant is a black hole of Calcutta. . . You're working in dirt - just plain dirt."

One problem is a basic misunderstanding of the nature of theater training which exists in drama schools across the United States, said Boys, who studied at the Royal Academy of Dramatic Art in London and has taught at the American Academy of Dramatic Art and the Juilliard School.

Drama schools think that by placing a liberal arts course side by side with a theater course, they will create a well-rounded person, he said. "I like my people with some corners on them."

A person who is concentrating all his energies on his art will need to gain knowledge in other areas, he added, but he can do this on his own without spending hours in the classroom.

What drama schools should do is "liberate energies in a person who can then deal with the pressures of the profession," he said.

The combination of theater courses with academic courses at the School of the Arts leads to a "psychological and physical lethargy" in the students because the hours and courses are too long.

The students' lack of basic theater training skills may be the result of the "lack of continuity in their teachers", he added. "The students are forced to rely on their own personal quirks. They rely on impulses they might otherwise distrust".

(The drama school has had four deans since it opened in 1965. William Trotman, the first associate director, resigned at the end of the first year. Dr. Osvaldo Riafrancas left in March of the second year. Ira Zuckerman and Dolores Ferraro,

associate director, resigned last year. This year Ronald Pollock, who headed the theater's design and production department, is acting dean of Drama.)

Boys believes the School of the Arts needs a fulltime drama course.

"If academic classes aren't going to go altogether", he recommended one year of academics followed by a two-year intensive drama course and perhaps a fourth year of elective courses.

The drama faculty must be larger; the student body, smaller, he said, and the school needs a new plant. "You need professionals who are willing to teach and you need finances".

Boys' production of *Mr. Roberts* will be given before invited audiences Oct. 13 and 16 at the school.

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SCHOOL of the MIND by Robert Collier

The School of the Mind is a musical group formed here at the North Carolina School of the Arts. Originally, the group consisted of Mike Colina, piano, organ, and composer; Kurt Yaghjian, vocals; Dee Moses, guitar; Lynn Bernhardt, percussion; and Mark Morganstern, bass. However, Morganstern left the group and was replaced by Rob Linglebach.

Each member of the group has classical training. However, they are essentially a rock group with classical or chamber music influences. The group writes much of its own material, with Colina being the principle songwriter. They also base many of their lyrics on the works of Blake.

Although much of their material is original, *The School of the Mind* has found success hard to come by. They cut a session at Arthur Smith Studios in Charlotte last year; however, they discovered that their music was not commercially oriented. This entailed the installment of some commercial material in their varied repertoire. Nonetheless, their main intention is to create original music, although they realize that to do so, they may first have to prove themselves as a group with selling potential.

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BUTTERFLY IN CONCERT



We often see rock groups who feel it is necessary to add another dimension to their performance aside from the music itself. And we must admit that these usually visual elements of rock can be exciting and even vital to the music (the concept of the rock "light show" is a primary example). Stage presence also plays a major part in the success of a performer or group. Witness the Who, Hendrix, and the Stones as examples. Too often, however, certain performers or groups try to compensate for their limited musical ability with a spectacular stage show. The difference is, of course, that the Who really don't have to go through the histrionics they do on stage, because their music is valid. But their visual appearance is an integral part of their particular musical experience. Such is not the case with the dismal *Iron Butterfly*.

I had the misfortune to see the *Butterfly* in concert at Chapel Hill last week-end. Musically, they offer nothing except dissonance and noise, which when controlled, can be highly effective. However, in the hands of the *Iron Butterfly* these sometimes important aspects of rock are displayed at their very meaningless worst.

In addition to the limited amount of music they produce, the *Iron Butterfly* insist upon filling their stage presentation with assorted physical maneuvers, none of which have any relevance to the music. Instead, their entire concert is a foolish, over-dramatic mockery of the value of theatrics in rock. They just don't have the stuff to pull it off and they come off as a miserable, second-rate group.

I hesitate to talk about their music, because I heard very little coming from the stage, only a lot of disturbing cacophony. The group's lead singer and organist, Doug Ingle, was virtually undistinguishable on every song they performed. His organ playing is strictly primitive, with no imagination and little aesthetic taste. As a singer, I find him pretentious and dull. The rest of the group is no better. Their lead guitarist seems to think that his instrument is an electric plaything. The bassist is too intent on cavorting around the stage trying to be a sex symbol (a la Led Zeppelin's Jimmy Page, no doubt) to be concerned about what he is playing.

Drummer Ron Bushy spends three-fourths of his

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